

Origin and Development of Indian Scripts: A Positional Study

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Abstract

Scripts have their own distinct function. Several authors have mentioned that the early development of all Indian scripts were either from Brāhmī or Kharoṣṭhī. The Brāhmī script was developed under Semitic influence around 7th c. BC and was originally written from left to right. Whereas the Kharoṣṭhī script whose direction of writing is in Aramaic, from right to left, came into being under Persian rule during the 5th c. BC in northwest of India. In the later centuries, Brāhmī gave rise to eight varieties of scripts from early Mauryas to Gupta ruling period which were employed for writing during 4th c. BC to the 6th c. AD.

We know that the ancientness of the Indian language is being proved from its soil which says about two types of language form, i.e. spoken and written. The spoken form of language is expressed in two ways. One preserved through folk forms and the other preserved through cave and rock paintings. The songs sung at the time of birth, death and work conditions are preserved; stories were painted through cave paintings which represent the creativity of literature. The inhabitant of this land stated to drawn this language at about forty thousand years back in Upper Palaeolithic Period.

There is a need to evaluate the new trend towards assigning a later date of origin for the Indian scripts in the light of broader historical and cultural prospective. After the discovery of extensive urban civilization in Indus Valley, some scholars indicate that the Indian Script is established around 2500 BC. Recent analyses of the signs available in the inscriptions have led several scholars to view that the language is not belong to Indo-European family, nor it is close to the Sumerians, Hurrians, or Elamite, nor it can be related to the structure of the Munda languages of modern India. Most probably it is a developed from Rock Art which found in various part of India.

This paper critically reviews the historical and contemporary ideologies on the origin and development of Indian scripts and establishes that the Indian scripts are mostly and clearly related to the cave arts as existed in our primitive to modern Indian architecture. So it implies that the Cave arts are the forerunners of Indian Scripts.

Keywords: Indian Scripts, *Brāhmī*, *Kharoṣṭhī*, Indus Valley Scripts, Cave Arts, Odisha Rock Art Scripts, Indian Architecture.

Introduction

Script is a written symbolization of speech. It is the objective manifestation of utterances of languages and is written in conventional forms of marks, signs, symbols to represent letters, words or texts, in comparison to ephemeral speech, a script is permanent. The cave paintings (40,000 BCE) by Cro-magnon man represented the first human scripts. It consists of carved animals, humans and events, pertaining to daily life that implies primitive language. The cuneiform script (4000-3000 BCE) by Sumerians (of southern **Mesopotamia**) evolved by simplification of accounting clay tokens which consists of logophonetic, consonantal alphabetic and syllabic signs.

Letter name	Letter form	Letter	Equivalent Letter in ...				
			Hebrew	Arabic	Syriac	Kharosthi	Sound value
Ālaph	א	010 340	א	ا	ܐ	𑀀	/ʔ/, /a:/, /e:/
Bēth	ב	010 341	ב	ب	ܒ	𑀁	/b/, /w/
Gāmal	ג	010 342	ג	ج	ܓ	𑀂	/g/, /ɣ/
Dālath	ד	010 343	ד	د	ܕ	𑀃	/d/, /ð/
Hē	ה	010 344	ה	ه	ܗ	?	/h/
Waw	ו	010 345	ו	و	ܘ	𑀄	/w/, /o:/, /u:/
Zain	ז	010 346	ז	ز	ܙ	?	/z/
Hēth	ח	010 347	ח	ح, خ	ܚ	?	/ħ/
Ṭēth	ט	010 348	ט	ط	ܬ	+	emphatic /tʔ/
Yudh	י	010 349	י	ي	ܝ	𑀅	/j/, /i:/, /e:/
Kāph	כ	010 34A	כ	ك	ܟ	𑀆	/k/, /x/
Lāmadh	ל	010 34B	ל	ل	ܠ	𑀇	/l/
Mim	מ	010 34C	מ	م	ܡ	𑀈	/m/
Nun	נ	010 34D	נ	ن	ܢ	𑀉	/n/
Semkath	ס	010 34E	ס	س [*]	ܣ	𑀊	/s/
ʿĒ	ע	010 34F	ע	ع, ʿ	ܥ	?	/ʕ/
Pē	פ	010 350	פ	ف	ܦ	𑀋	/p/, /f/
Sādhē	צ	010 351	צ	ظ	ܥ	𑀌	emphatic /sʔ/
Qoph	ק	010 352	ק	ق	ܩ	𑀍	/q/
Rēsh	ר	010 353	ר	ر	ܪ	𑀎	/r/
Shin	ש	010 354	ש	ش, س	ܫ	𑀏	/ʃ/
Tau	ת	010 355	ת	ت, ث	ܬ	𑀐	/ʔ/, /θ/

The hieroglyphs by Egyptians consists of logographic, syllabic and alphabetic elements (about 1,000 distinct characters). Similarly, **the phoenetic writing systems (1500 BC)** owes its origin to North Semitic alphabet (earliest recorded inscription from Byblos, 1100 BC) and survived until in Phoenicia (1st century BC). Many consider it to be the first alphabetic script that subsequently gave rise to many alphabetic scripts such as Greek (and hence all western alphabets viz. Latin), Arabic and Hebrew. Some also hypothesize it as the ancestor of scripts of India and East Asia. It could spread over the Mediterian sea area. **Aramaic script** derived from the Phoenician alphabet by addition of symbols for the initial 'aleph' and for long vowels. This Aramaic alphabet is the precursor of modern Arabic. The names and shapes of the acrophonic letters resemble the ancestral Egyptian Hieroglyphs viz. first letter 'aleph' means ox and resemble an ox's head. Almost all modern Middle Eastern writing systems as well as numerous non-Chinese writing systems of Central and East Asia are derived from Aramaic. Aramaic is an abjads of writing system having all consonants and do not indicate most vowels except matres lectionis to indicate long vowels. Aramaic is also considered to be the most likely source of the Brahmi script. It was developed sometime during late 10th or early 9th century BC and replaced Assyrian cuneiform as the main writing system of the Assyrian empire. This alphabet is thought to be the ancestor of a number of Semitic alphabets as well as the Kharosthi alphabet. At the end of the 6th century BC the Early Aramaic alphabet was replaced by the Hebrew square script which is also known as the Aramaic alphabet.

In the India context, The Indian subcontinent also the rock paintings of geographical area of Gandwanaland Pletue (pictograph) dated back to about 40,000 BCE while Gudahandi rock art of Odisha at 15000 BCE is comparable to the Egyptian hieroglyphs. Thus evolution of Indian script may be independent of but parallel to other scripts of world.

Lalita vistara mentions 64 scripts in India including Brahmi, Kharoṣṭī, Aṅga, Vaṅga, Magadha, Drāviḍa, Kirāta, Dākṣiṇya, Ugra or Udra script. At present there are 13 scripts for 22 Scheduled Languages. All Indian scripts are direct descendants of Brahmi script.

Brahmi

Brahmi is a 'syllabic script' i.e. it is a writing system whose characters represent syllables like simple consonant and the inherent vowel 'a'. There are matras and ligatures in all the scripts in Brahmi family. Matras are extra strokes which when attached to a consonant indicate a different vowel other than 'a'. Ligatures indicate consonant clusters.

Brahmi is the ancestor of the Brahmic family of scripts, which includes all Indian scripts viz. Devanagari, Odia, Gujarati, Tamil, Telugu etc. and also ancient scripts in Sri Lanka, Burma, and south-east Asian countries: Java, Sumatra, Cambodia. Present alphabets of Burma, Thailand, Indonesia, Laos, Annam, Cambodia are derived from Brahmi.

Theories regarding origin of brahmi are debatable and variously divided as foreign origin or derived and indigenous independent development.

Theories regarding foreign origin of Brahmi :

The basis of such theories include (1) Sudden and uniform appearance of fully developed Brahmi script all over India in the inscriptions during Ashokan period, (2) Hither to undiscovered specimens of textual inscriptions between Indus valley and pre-Ashokan period (gap of 1500 years) and (3) Influence of Indian phonetic and grammatical theory on the structure of the early scripts (4) the ancient Greek historian Megasthenes (c. 350 – c. 290 BC) in his book Indika said to have stated absence of writings in India in early Mauryan period. However his original book has been lost and only partially reconstructed from writings of later authors and hence the authenticity of the reconstructed Indika is questionable, (5) Discovery of few coins in which Brahmi reads right to left although in all other cases it is from left to right. Aramaic writing system is from right to left. The theories of foreign origin trace the root of Brahmi script back to the Semitic scripts.

The Semitic theory (Phoenician or Aramaic) :

The oldest Brahmi inscriptions bear similarity with contemporary Aramaic for the congruent sounds. Aramaic is written from right to left, as are several early examples of Brahmi. For

example, both Brahmi and Aramaic *g* resemble Λ; both Brahmi and Aramaic *t* resemble λ, etc. In order to accommodate more sounds, Brahmi has a number of extensions to the Aramaic alphabet. In Aramaic there is no distinction between dental stops and retroflex stops (d and ḍ) and in Brahmi the dental and retroflex series are graphically very similar, as if both had been derived from a single Aramaic prototype. Instead of emphatic consonants (q, ṭ, ṣ) in Aramaic, Brahmi has corresponding aspirated consonants (kh, th, etc.) leading to replacement of q by kh, ṭ (Θ) by th (Θ), etc. Brahmi p and ph are graphically very similar, and seem to be derivative of same source in Aramaic p. The first letter of Brahmi 'a' is also similar to that of Aramaic 'alef'.

Some authors opine Greek ancestry of Brahmi. According to them, there is striking similarity between certain letters such as Greek letter 'theta' and Brahmi 'tha'. But this merely reflects an influence at most rather than derivation of Brahmi from Greek alphabet. Falk suggested that the Greek model of script influenced the use of distinct diacritics for short and long vowels in Brahmi. However Falk's suggestion is doubtful because the vowel notation in Greek is completely different and use distinct Semitic consonant characters with inconsistent short and long vowel pairs where as in Brahmi there is a complete and regular set of matched short and long pairs of post-consonantal diacritic signs.

Greek	A	B	Γ	Δ	Ε	Υ	Ζ	Η	Θ	Ι	Κ
Phoenician	𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆	𐤇	𐤈	𐤉	𐤊
Aramaic	𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆		𐤈	𐤉	𐤊
Brahmi	𑀀	𑀁	𑀂	𑀃	𑀄	𑀅	𑀆	𑀇	𑀈	𑀉	𑀊
Bengali	অ	ব	গ	ঘ	ঢ	ভ	দ	ড	থ	ঠ	ক
Devanagari	अ	ब	ग	घ	ङ	व	द	ड	थ	ठ	क
Odia	ଅ	ବ	ଗ	ଘ	ଙ	ଞ	ଦ	ଢ	ଥ	ଠ	କ
Tamil	அ	ப	க	த	ட	வ	த	ட	த	ய	க
Kannada	ಅ	ಬ	ಗ	ಘ	ಙ	ವ	ದ	ಡ	ಥ	ಠ	ಕ
Telugu	అ	బ	గ	ఘ	ఙ	వ	ద	డ	థ	ఠ	క
IAST	a	ba	ga	dha	ḍha	va	da?	ḍa?	tha	ṭha	ka

Greek	Λ	Μ	Ν	Ξ	Ο	Π	Ρ	Σ	Τ
Phoenician	𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆	𐤇	𐤈
Aramaic	𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆	𐤇	𐤈
Brahmi	𑀀	𑀁	𑀂	𑀃	𑀄	𑀅	𑀆	𑀇	𑀈
Bengali	ল	ম	ন	ঞ	শ	ষ	ফ	স	ত
Devanagari	ल	म	न	ण	श	ष	फ	स	त
Odia	ଲ	ମ	ନ	ଣ	ଶ	ଷ	ଫ	ସ	ତ
Tamil	ல	ம	ந	ண	ச	ஷ	஫	ச	த
Kannada	ಲ	ಮ	ನ	ಣ	ಶ	ಷ	ಫ	ಸ	ತ
Telugu	ల	మ	న	ణ	శ	ష	ఫ	స	త
IAST	la	ma	na	ṇa	śa*	pa	pha	sa*	ṣa*

Theories regarding indigenous origin of Brahmi:

The earliest inscription of Brahmi is found in 6th century BC in Sri Lanka, but the occurrence of several local variants of it implies that its origin lies further back in time. Brahmi was the script of religious texts and as such could spread all over India.

Table 1: Ten most common Brahmi letters in rank order and with percentage

Rank	1	2	3	4	5	6	7	8	9	10
Brahmi sign										
Value	s	m	t	n	p	y	v	r	d	c
Percentage	12.6	11.2	8.6	7.9	6.9	6.3	5.1	4.6	4.2	4.0

Table 2: Ten most common Indus signs (Mahadevan Concordance)

Rank	1	2	3	4	5	6	7	8	9	10
Indus sign										
Frequency	2245	1254	837	459	411	406	343	292	256	243

1. Origin from Indus script :

Brahmi script may be possibly derived from the Indus Valley Script. The Indus script was found in Harappa at around 1900 BC where as the first Brahmi and Kharosthi inscriptions at nearly 500 BC. It is generally believed that no textual inscription has been discovered between the Indus script and Brahmi script and thus the Indus origin of Brahmi is highly unlikely. Moreover Indus valley script is not yet deciphered for which the meaningful comparison is not possible. However the pre-historic, undeciphered pictographic inscriptions found in Vikramkhoh cave, Odisha was a mixture of Brahmi form and a developed type of the Mohenjodaro script. The time of this Vikramkhoh pre-Brahmi inscription is also intermediate between Indus and Brahmi.

G.R. Hunter in his book *The Script of Harappa and Mohenjodaro and Its Connection with Other Scripts* (1934) proposed a derivation of the Brahmi alphabets from the Indus Script, the match being considerably higher than that of Aramaic in his estimation.

Indus	Brahmi	Devanagari	Indus	Brahmi	Devanagari
𑀓	𑀠, 𑀡	a	𑀣	𑀢a	𑀢a
	𑀠i	ā	𑀤, 𑀥, 𑀦	𑀣	ṭa
𑀧	𑀧	i	𑀨	𑀨	tha
𑀩	𑀩	ṛ	𑀪, 𑀫, 𑀬	𑀪	ḍa
𑀭, 𑀮, 𑀯	𑀭	u	𑀰	𑀰	ḡa
𑀱	𑀱	ṡ	𑀲	𑀲	ḡa
		ṛ	𑀴, 𑀵, 𑀶, 𑀷	𑀴	ṭa
		ṛ	𑀸	𑀸	ṭa
		ṛ	𑀹	𑀹	ḍa
		ṛ	𑀺	𑀺	ḡa
A, 𑀼	𑀼	e	𑀽 [𑀾]	𑀽	na
[𑀿]	𑀿	ai	𑀻, 𑀼	𑀻	pa
𑀽, 𑀾	𑀽	o	𑀿, 𑀺, 𑀻	𑀿, 𑀺	pha
	𑀽	au	𑀽	𑀽	ḡa
𑀿, 𑀺	𑀿	in	𑀿	𑀿, 𑀺	ḡa
		h	𑀿	𑀿	ḡa
𑀿, 𑀺	𑀿	ka	𑀿, 𑀺 [𑀻]	𑀿	ya
𑀿, 𑀺	𑀿, 𑀺	kha	𑀿, 𑀺	𑀿	ra
𑀿, 𑀺, 𑀻	𑀿, 𑀺	ga	𑀿, 𑀺, 𑀻	𑀿, 𑀺	ḡa
𑀿, 𑀺	𑀿	gha	𑀿	𑀿, 𑀺	va
	𑀿	ḡa	𑀿 [𑀻]	𑀿	ḡa
𑀿, 𑀺, 𑀻	𑀿	ca	𑀿	𑀿	ḡa
𑀿, 𑀺	𑀿	cha	𑀿 [𑀻]	𑀿, 𑀺	sa
𑀿, 𑀺, 𑀻	𑀿	ja	𑀿	𑀿	ḡa
𑀿, 𑀺, 𑀻	𑀿	jha			

2. **Origin from Khartoshi** : Some western scholars assume that Khartoshi predated Brahmi and is thus could be the precursor of Brahmi; Khartoshi in turn came from Aramaic. But many of the graphically similar characters of Khartoshi and Aramaic have different phonetic values. Thus origin of Khartoshi from Aramaic is less likely.

Moreover Brahmi may not have originated from Khartoshi because Brahmi ha and ta are respectively similar to Aramaic he, and ta but not Khartoshi ha and ta.

3. Brahmi invented *de novo* independent of both foreign and Indus script : this theory holds that Brahmi was successfully created *de novo* to write prakRta, based on the Vedic grammatical and phonetic rules and theories to overcome the limitations of Kharosthi for writing PrakRta. It was planned under reign of Ashoka to draft his edicts. Harry Falks believes that the Brahmi was created under the Empire maurya.

The de novo creation of Brahmi is evident from its spectacular differences from Aramaic. Thus while Aramaic is alphabetical with consonants and vowels getting equal status, Brahmi is syllabic abugida in which consonant-vowel sequences are written as a unit each with a consonant and secondary vowel notation. The characters (letters) are acrophonic in Aramaic, but syllabic in Brahmi script called aksyara (literally not further divisible). In Aramaic the vowels and consonants are jumbled up. But in Brahmi script vowels and consonants are sequentially placed, first all the vowels then the all the stop consonants and then the non-plosive vowels (also called half consonants). Aramaic is written from right to left but Brahmi is from left to right. The similarity of some letters may be merely coincidence.

4. **Origin directly from Indian rock paintings**

- a. Rock art of gondwana land :
- b. Pictograph of Jogi math (NuapadaDist of Odisha State) :
- c. Pictograph Sindhu script :
- d. Bikramkhoh script (Sundargarh Dist of Odisha State) :
- e. Ashokan script (Brahmi) :

The development of each Indian language can be seen through its spoken and written forms. The spoken languages are expressed two ways. One preserved through folk forms and the other preserved through cave paintings. The songs sung at the time of birth, death and work conditions are preserved, stories are painted through cave paintings both represent the creativity of the underlying literature. The inhabitant of the gondwanaland stated to drown this language at about forty thousand years back in Upper Palaeolithic Period. Paintings in the rock shelters at Bhimbetka, a World Heritage site in Madhya Pradesh. They are spread across a sprawling hillock on the foothills of the Vindhya on the southern edge of the central Indian plateau. Chaturbhujnath Nala painting in red ochre from the top angle shows two men riding a chariot drawn by two horses A man walking behind the chariot is holding a flambeau and one of the men in the chariot has an axe-like weapon. Another painting of Maraiyur Idukki district Kerala, an aerial view of a Megalithic painting of monitor lizards with four legs and other lizards with four six and 12 legs- They have been done over palm imprints of the earlier Mesolithic-Neolithic period. Painted engravings of female genitalia- the phallus- geometric symbols and the human palm at Ramachandrapuram in Khamman district Telangana- The paintings Megalithic-Early Historic period. The paintings of animals like elephant, deer, horse are found here. One man is shown on an elephant's back while another is seated on a horse with a spear in his hand, which depicts the fight between the two tribes or a hunting scene. Men dancing in a row with holding their hands together is another interesting painting.

The origin and development of Indian scripts established that the Indian scripts are mostly derived from cave paintings as existed in our primitive to modern Indian architecture. Odisha is the only state, where three types of Brhami script available like- Pre-Brahmi, Brahmi & Post-Brahmi. We have seen that the most ancient Odia script found more than 5775 cave paintings belonging to the period 1 to 15 millennium B.C. out of 55 cave's from Odisha including Yogimatha.







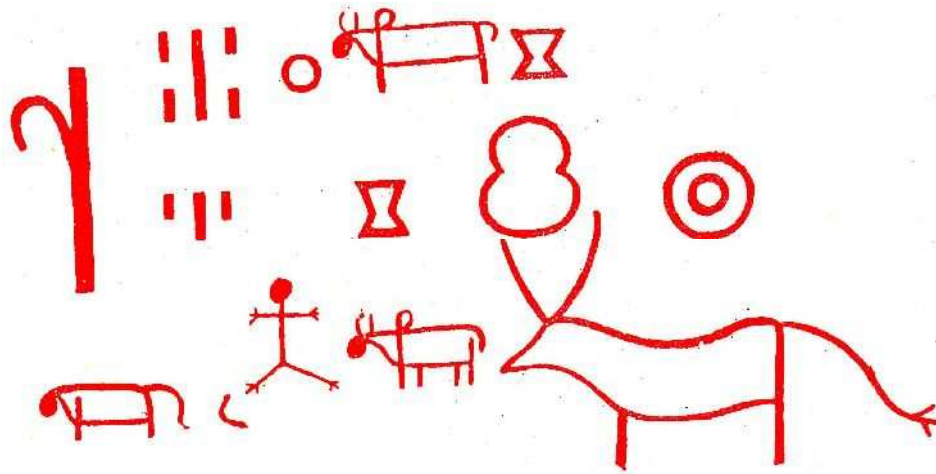
Rock Art Shelter of Gudahandi (Odisha):

The rock art shelter exhibits both monochrome and bichrome paintings of early historic period. It is the only reported rock art site of Kalahandi district and was first reported by late S.N Rajguru in 1950. The rock art panel preserves the specimen of paintings which include a stylized human figure in red, deer and a variety of geometric patterns of squares and rectangles either empty or in filled with straight and diagonal lines or with dots on the borders grid patterns, wheels with spokes, apsidal patterns, oval shapes with dots executed either in monochrome of red or in polychrome of red, blue and black.



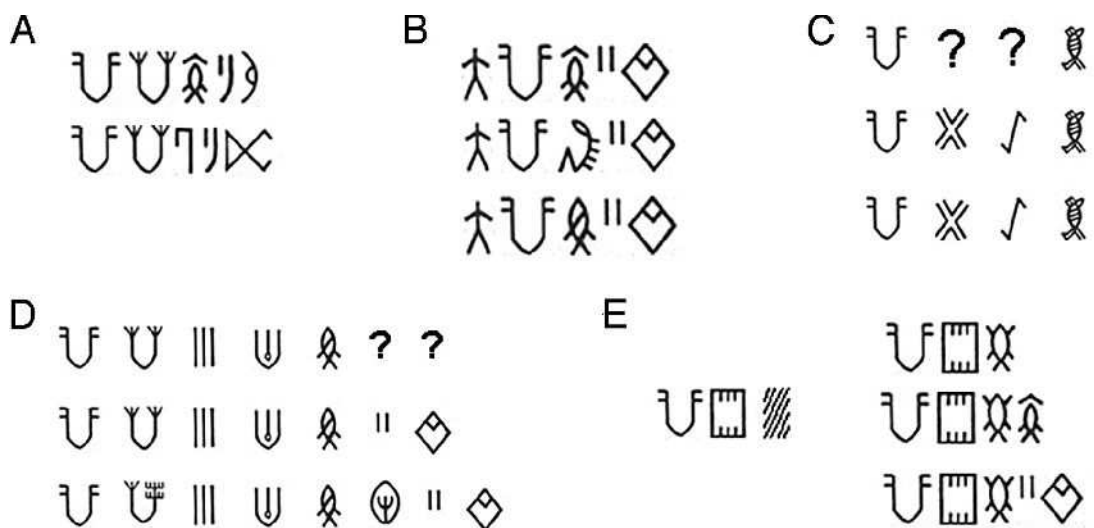
Yogimatha rock painting:

The script 'Ga', and 'o' (tha) was discovered from Yogimatha rock painting of Nuapada district. In this rock Art, a person with four animals and some alphabets, mean a word "Gaitha" (very popular Odia word at present 'Gotha' or 'group' in English). These alphabets have some similarity with the Dhauli and Jaugada Inscriptions of Ashok. It was the ancient form of Indian script and it is the first glimpse of possible origin of the Odia script.



Indus Valley Script:

The Indus Valley Civilization was the first major urban culture of South Asia. It reached its peak from 2600 BC to 1900 BC roughly, a period called by some archaeologists "Mature Harappan" as distinguished from the earlier Neolithic "Early Harappan" regional cultures. Spatially, it is huge, comprising of about 1000 settlements of varying sizes. The main corpus of writing dated from the Indus Civilization is in the form of some two thousand inscribed seals in good, legible conditions. (In case you don't know what seals are, they are used to make impressions on malleable material like clay. Since the Indus Script has not been deciphered yet, its use is not known with certainty and all that we think we know is based on archaeological evidence alone. Some of the seals may have been used as amulets or talismans, but they also had a practical function as a marker for identification. Since writing in ancient times is generally associated with elites trying to record and control transactions, it is also believed that the Indus Script was used as an administrative tool. There are also examples of this script being used on clay tags attached to bundles of goods that were traded between merchants.



Vikramkhola Inscription:

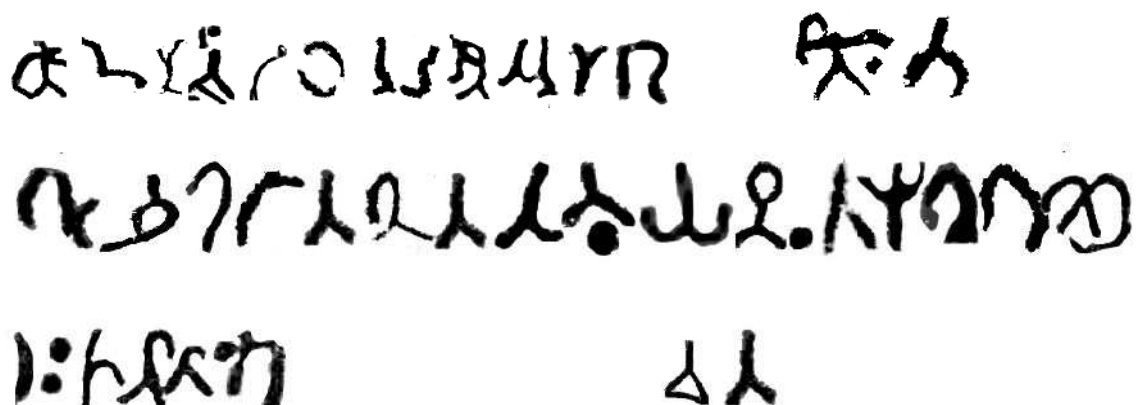
Vikramkhola is a cave containing pre-historic, undeciphered pictographic inscriptions. The cave is situated at a distance of 26 km to the west of Jharusguda. The inscription is found in a natural rock-shelter. The rock is rough sandstone. The inscribed portion is about 35 feet by 7 feet. Some of the letters are sharply cut. It seems that an iron chisel was not used. Some of the letters are partly cut and partly painted, while some letters are only in paint and it was the method regularly employed during period of Brahmi inscription. The colour of the paint is red ochre. An examination of the letters, which at first sight give the impression of having Brahmi forms, shows that the writing was a mixture of Brahmi form and a developed type of the Mohenjodaro script. [Jayaswal K.P., The Vikramkhola Inscription: *The Indian Antiquary*, Vol LXII, 1933, P-58-60, Orissa District Gazetteers, Sambalpur, Govt. of Orissa- 1971, p-551-554].



Pre-historic Inscription at Vikramkhola, Jharusguda (15 millennium B.C.)

Brahmi Script of Asoka Inscriptions:

The best-known Brahmi inscriptions are the rock-cut edicts of Ashoka in India, dated to 250-232 BCE. The script was deciphered in 1837 by James Prinsep, an archaeologist, philologist, and official of the British East India Company. It is connected to the much older and as-yet undeciphered Indus script.



Pre- Brahmi Script

Brahmi Script

Post- Brahmi Script

	Yogimatha Script (10000BC)	Sindhu Script (2200BC)	Bikramkhol Script (1500BC)	300 BC	Ashoka 265 - 232 BC	Maurya 321 - 185 BC	Bhatiprolu	Sunga 187 - 75 BC	2° BC - 1° AD	rock writing	other
a	𑀓	𑀀	𑀁	𑀂	𑀃	𑀄	𑀅	𑀆	𑀇	𑀈	𑀉
i	𑀊	𑀋	𑀌	𑀍	𑀎	𑀏	𑀐	𑀑	𑀒	𑀓	𑀔
ī									𑀕		
u		𑀖		𑀗	𑀘	𑀙	𑀚	𑀛	𑀜	𑀝	
e				𑀞	𑀟	𑀠				𑀡	𑀢
o				𑀣	𑀤	𑀥			𑀦		𑀧
kā	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲
kha	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽
ga	𑀾	𑀿	𑁀	𑁁	𑁂	𑁃	𑁄	𑁅	𑁆	𑁇	𑁈
gha	𑁉	𑁊	𑁋	𑁌	𑁍	𑁎	𑁏	𑁐	𑁑	𑁒	𑁓
na			𑁔	𑁕	𑁖	𑁗	𑁘	𑁙	𑁚	𑁛	𑁜
cā			𑁝	𑁞	𑁟	𑁠	𑁡	𑁢	𑁣	𑁤	𑁥
chā	𑁦	𑁧	𑁨	𑁩	𑁪	𑁫	𑁬	𑁭	𑁮	𑁯	𑁰
ja	𑁱	𑁲	𑁳	𑁴	𑁵	𑁶	𑁷	𑁸	𑁹	𑁺	𑁻
jha	𑁼	𑁽	𑁾	𑁿	𑂀	𑂁				𑂂	𑂃
ñā		𑂄	𑂅	𑂆	𑂇	𑂈		𑂉		𑂊	
tā	𑂋	𑂌	𑂍	𑂎	𑂏	𑂐	𑂑	𑂒	𑂓	𑂔	
thā	𑂕	𑂖	𑂗	𑂘	𑂙	𑂚	𑂛	𑂜	𑂝	𑂞	
dā	𑂟	𑂠	𑂡	𑂢	𑂣	𑂤			𑂥	𑂦	
dha			𑂧	𑂨	𑂩	𑂪				𑂫	
nā		𑂬	𑂭	𑂮	𑂯	𑂰	𑂱	𑂲	𑂳	𑂴	
tā	𑂵	𑂶	𑂷	𑂸	𑂹	𑂺	𑂻	𑂼	𑂽	𑂾	𑂿
thā	𑂿	𑃀	𑃁	𑃂	𑃃	𑃄	𑃅	𑃆	𑃇	𑃈	𑃉
dā		𑃊	𑃋	𑃌	𑃍	𑃎	𑃏	𑃐	𑃑	𑃒	𑃓
dha			𑃔	𑃕	𑃖	𑃗	𑃘	𑃙	𑃚	𑃛	𑃜
nā		𑃝	𑃞	𑃟	𑃠	𑃡	𑃢	𑃣	𑃤	𑃥	𑃦
tā	𑃧	𑃨	𑃩	𑃪	𑃫	𑃬	𑃭	𑃮	𑃯	𑃰	𑃱
thā	𑃲	𑃳	𑃴	𑃵	𑃶	𑃷	𑃸	𑃹	𑃺	𑃻	𑃼
dā			𑃽	𑃾	𑃿	𑄀	𑄁	𑄂	𑄃	𑄄	𑄅
nā			𑄆	𑄇	𑄈	𑄉	𑄊	𑄋	𑄌	𑄍	𑄎
pā	𑄏	𑄐	𑄑	𑄒	𑄓	𑄔	𑄕	𑄖	𑄗	𑄘	𑄙
phā	𑄚	𑄛	𑄜	𑄝	𑄞	𑄟	𑄠	𑄡	𑄢	𑄣	𑄤
bā	𑄥			𑄦	𑄧	𑄨	𑄩	𑄪	𑄫	𑄬	𑄭
bhā	𑄮	𑄯	𑄰	𑄱	𑄲	𑄳	𑄴	𑄵	𑄶	𑄷	𑄸
mā	𑄹	𑄺	𑄻	𑄼	𑄽	𑄾	𑄿	𑅀	𑅁	𑅂	𑅃
yā	𑅄	𑅅	𑅆	𑅇	𑅈	𑅉	𑅊	𑅋	𑅌	𑅍	𑅎
rā	𑅏	𑅐	𑅑	𑅒	𑅓	𑅔	𑅕	𑅖	𑅗	𑅘	𑅙
lā	𑅚	𑅛	𑅜	𑅝	𑅞	𑅟	𑅠	𑅡	𑅢	𑅣	𑅤
vā	𑅥	𑅦	𑅧	𑅨	𑅩	𑅪	𑅫	𑅬	𑅭	𑅮	𑅯
śā	𑅰	𑅱	𑅲	𑅳	𑅴	𑅵	𑅶	𑅷	𑅸	𑅹	𑅺
sā	𑅻	𑅼	𑅽	𑅾	𑅿	𑆀	𑆁	𑆂	𑆃	𑆄	𑆅
śa	𑆆	𑆇	𑆈	𑆉	𑆊	𑆋	𑆌	𑆍	𑆎	𑆏	𑆐
ha	𑆑	𑆒	𑆓	𑆔	𑆕	𑆖	𑆗	𑆘	𑆙	𑆚	𑆛

Conclusion:

Thus, we critically reviewed the historical and contemporary behind the origin and development of Indian script, which is not influenced from Aramaic Script rather we established that the Indian Scripts are derived from cave paintings of India.

The Linguistic and architectural motive having emphasis in our study, although further studies are needed as our studies is just a pilot observation and we are still working on it.

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